

# Forthcoming Events

## Critique

**4 April**  
**9 May**  
**6 June**

Critique sessions, talks and informal meetings will take place on the above dates from 6:30 onwards at 29 Lexham Gardens (370-7501). All members are encouraged to come and join in the general discussion and print viewing. Some evenings may also include slide shows or talks. If you wish to know the contents of the meeting ring Janet Hall (847 5989) nearer the dates.

## Rabbit report

RABBITRABBIT?RABBIT-Babbit-dabbit-on and on and on and on...we went, last 4th February, photogenicness of course being uppermost. We basked in the photismic atmosphere of our absent hostess Virginia Khuri and drank all her coffee. First our indulgent M.C. David Malarkey plied us with delicious sticky buns and then he ventilated our thinking caps with mind expanding exercises.

We came on gingerly at first, well except for Beth E - for Energy Shaw who enthusiastically put herself in the middle of each picture. (We saw David's bridge as a visual direction, while Beth paddled under it in a boat!) William Bishop looked worried. Perhaps with good reason? Beth didn't want to climb his fence as the out of focus field beyond held obscure fears. Janet Hall's windswept scene upset me (actually a very successful image) I'm afraid of wind. My clawing tree roots upset her. Sensitometers recharged, we really reached our Zenith when David asked us to arrange the eclectic grouping into a coherent exhibition.

We parted in good cheer, the better for having rounded off each other's corners.

When do we do this again?

Jane Reese

## Blu-Tack

**22 April**

We will be holding a Blue-tack show and general meeting on the above date, again at the Drill Hall, 16 Chenies Street, off Tottenham Court Road, opposite Goodge Street tube station.

For those who have not been to one of these shows, it is a one-day event which allows members to get to know each other and each other's work in a relaxed atmosphere. If you have no work to bring don't be deterred from coming as it is a chance to get to meet members and share ideas on photography. Early in the afternoon the Annual General Meeting will be held.

The room is booked from 2-6 pm. Coffee and tea will be on sale and there is a snack bar on the ground floor selling refreshments. A charge of £1.50 will be made to help cover costs.

## AGM

The Annual General Meeting will take place during the Blu-tack exhibition starting at 2:30. We do not anticipate it taking up very much time and hope as many members as possible will attend.

### AGENDA:

- 1) Confirmation of committee members
- 2) Statement of accounts
- 3) Future plans and objectives
- 4) Any additional business

## Exhibition

**23 May-3 July**

The first LIP exhibition. The show will be held at the Mermaid Theatre Gallery between May 23 and July 3. The exhibition will aim to demonstrate the range and diversity of photographic work being produced by LIP members and will not be constrained by a set theme. Mark Haworth-Booth and Peter Turner will select the work with a brief to make a cohesive exhibition of strong yet diverse work.

The exhibition offers an excellent opportunity of getting your work shown and can be expected to generate some lively interest and discussion



## Workshops

### 6 May

Workshop with Peter Turner

Members will know Peter Turner as the editor of *Creative Camera* and the author of several books including the recent "History of Photography", as well as for mounting the vast 'American Images' exhibition at the Barbican in 1985. Peter will share with participants his vast knowledge of photography, its history and practitioners worldwide, and discussion will centre around looking at and finding the meaning in photographs using a variety of images brought by Peter himself as well as by participants.

Peter will bring a set of slides with which to illustrate his ideas, and attendees are asked to bring one or two photographs about which they feel strongly. These can be either their own work or the work of another.

The venue will be the Clapham Community Project (by Clapham Common tube station), Venn Street, SW4 (tel: 01 720-8731). The workshop will start at 10am and finish at 5pm with an hour for lunch.

Fee: £10 (£12 non-members).

### 27 May

Workshop with Mick Williamson

Mick Williamson heads the photography department at Sir John Cass School of Art, Whitechapel and has conducted numerous workshops at the Photographers' Place in Derbyshire and at Photographers at Duckspool in Somerset.

In this workshop Mick will draw on his enormous teaching experience to help those at whatever level who feel they have come to a cross-roads in their work and need some guidance in finding direction. He will also talk about the production and presentation of a cogent portfolio of work for exhibition etc. using slides to put over his point, and will demonstrate dry mounting and mount cutting. Bring plenty of work for discussion.

The venue will be the Clapham Community Project (by Clapham Common tube station), Venn Street, SW4. The workshop will start at 10am and finish at 5pm with an hour for lunch.

Fee: £10 (£12 non-members).

### 4 June

(rain date June 14)

City of London Workshop with James Bartholomew

The Corporation of London is sponsoring a photography competition on the City of London, which is open to the public and runs until September 1st.

This workshop is designed to offer LIP Photographers a chance to create a series of photographs to enter in this competition. We will be walking around most of the City.

The class will start at 8am at the Temple underground station, and end at 4pm by the Tower of London. Prepare to be early. We will concentrate on twelve main areas of study, but people must be prepared to walk swiftly and make fast photographic decisions in order to cover so much ground in only 8 hours. We will break for a cafe lunch in the middle of the day.

Photographers should bring suitable clothes and shoes, a notebook, pen or pencil, an empty 35mm or 120 camera and at least 4 rolls of colour or black and white film. Other equipment available to each photographer should be considered, especially a tripod, filters and extra lenses.

Minimum number: 15 people  
Fee: £15 (£18 non-members)

### Booking

To reserve a place on any of these workshops ring Janet Hall on 847-5989 and send a deposit of £5 (£8 non-members) payable to LIP to her at 27 HAWKFIELD Court, Woodlands Grove, Isleworth, TW7 6NU.

### For sale

Two Pro Co 15 litre deep tanks unused £40 each  
OLFA 45° mat cutter unused = 5 blades £15  
Ektaqprint 2 developer replenisher, developer starter, bleach fix & replenisher to make 20 litres. Unopened £45 o.n.o. Telephone Sean Hellman between 6-7 pm 04868 5340.

### Saturdays

Kew Gardens Workshops with James Bartholomew on Saturdays 1989

Owing to the popularity of the "Magic of Kew", Kew Gardens has asked James Bartholomew to give a series of photographic workshops in the Gardens, to run for 10 weeks from April 8th. Two workshops are to be held each Saturday, one for beginners and one for more confident photographers, and each will focus on a selection of the beautiful plants and buildings to be found at Kew.

This is a unique chance to spend a concentrated amount of time studying photography in one of the world's most beautiful gardens, and classes are already starting to fill up for the season. To reserve a place or for more details about the workshop interested people should contact Gail Bromley at Kew on 940 1171.

### LIP Service

### Inputs

LIP Service aims to provide information and stimulation for photographers in London. Contributions and suggestions are very welcome. In particular, LIP Service requires the following:

- news of current or forthcoming exhibitions
- projects in progress
- ideas and opinions
- reviews of exhibitions, books, magazines or single photographs
- actual photographs accompanied by a critical text

Also,  
-information about facilities or equipment for loan or hire, especially darkrooms and studios.  
-For sale or exchange advertisements  
-information about possible exhibition venues.

Articles should be between 1-400 words if possible. Please send items to:  
Roger Estop  
23 Melford Road  
London E11 4PR  
Phone 556 1615



# The City of London-the story of a book

March 1988 was when my first book, 'The Magic of Kew' was published. This 4 year project began simply because I fell in love with the Garden, but I approached Kew to see if they would lend their name to a book. They agreed and this included Kew sponsoring an exhibition in their Orangery.

In late May I considered two ideas for a second book. One was to find unusual places in the outer London boroughs, and the second was to work on a much smaller area in the City of London. The City project seemed a better bet and turned out to be a fortunate decision; I have since spoken with Paul Barkshire (Unexplored London), who told me of his second book, his subject being the outskirts of Greater London!

While I was photographing in the City, I went to the Museum of London, looking for a place for an exhibition launch. Valerie Cumming, the Director, admitted she had no room in 1989, but suggested I contact Alex McGivan, head of the '800th Anniversary Committee' in the Corporation of London. Up to this point I'd had no idea that the anniversary was even to take place.

He seemed very keen with the idea (since I was doing the book anyway). As I was not asking the Corporation for any money, but only wanted their 800th Logo to appear on the book (the difference between a sponsor and an association), they really didn't have much to lose. The Corporation also helped me gain access to Mansion House, the Tower of London, and several Livery Companies. For a possible exhibition venue Alec McGivan introduced me to Colonel Dalton, Bridgmaster of Tower Bridge. The Colonel thought a photographic exhibition on the Bridge was an excellent idea, especially as they've never had one. Was 6 months long enough? I said, "thank you, that will do nicely!"

After only four months I had completed the notes, printed a large number of prints, obtained an introduction written by the Lord Mayor and edited a final edition. This is actually far too little time for doing a photographic book, but the material had to be supplied to reach the publication deadline of March 1989.

On photographing the City, I can only say that I found all of the work absolutely thrilling. I

am really turned on by old buildings, and managed to find all the subjects, even the more obscure examples from the street, by instinct. I was horrified to see the amount of rebuilding that I found happening almost every time I went in. As time went on, I became more and more aware of the importance of trying to document the flavour of the old City, as it is in danger of being lost entirely amid the relentless rush of modern London's competition and 'progress'.

I've managed to promote the book more successfully than last time, with interviews on BBC and LBC radio, and good coverage in the BJP. Time will tell if the book will sell lots of copies, but the exhibition will certainly help, and I am cautiously optimistic!

James Bartholomew

The exhibition is showing at Tower Bridge from March to September 1989.

See also Forthcoming Events for details of a City workshop.

## Publishing your book

Seriously aspiring photographers may feel that one of the most visible signs of professionalism is having a book published (think of the project you've been working on for so long, without any exhibition or market for it). What keeps any thought of a book strictly in dreamland, is the lack of prospects available to the "independent photography" crowd; those variously gifted, non "club" photographers, otherwise employed, who see no way forward from the dubious rank of "amateur photographer".

As a recently established photographic author, I feel this market is seriously under-subscribed, and would benefit by having more talented work offered for publication. Giving publishers a greater choice of good material would result in more



# Making salt prints

worthwhile books being released, add legitimacy to the medium and allow new British talent to emerge.

Outlined below are some basic guidelines, offered in good faith to those who want to be, and are determined to become, photographic authors.

**COMMERCIAL CONCEPT:** an original idea or subject (usually with text), strong enough for the public to buy the book. Try for a subject that will sustain public interest, increasing the in-print book life.

**MARKET:** as well as the General Book Trade, does the subject justify a foreign edition? Also whether it will attract the UK tourist market.

**ASSOCIATION/SPONSORSHIP:** Sponsors will usually subsidise a quality book production, or fund an exhibition, and share costs for the launch with the publisher. Publication in association with a large organisation may include a well-known logo that will help the book's legitimacy.

**PUBLISHERS:** if you have really good material and a strong, commercial concept, prepare a sales-oriented book proposal on a typed side of A4 and send it to publishers (try Cassell's Directory of Publishers from any library) who may be interested (contact them first!). Remember a proposal must be businesslike and that unless you can sell the idea successfully to a publisher, he won't feel it's work taking on.

**EXHIBITION LAUNCH:** exhibitions are always expensive, but may be partly funded by a sponsor, and they are well worth the cost, especially if you can promote yours successfully, perhaps with a commemorative poster.

**PROMOTION/PUBLICITY:** this is essential. You will need to approach the photo trade press yourself, and ask the publisher to send review copies to special sources as well as national press. Sponsors and association will have good press connections. If you're going to have an exhibition launch, get a poster made which you can distribute prominently all over the place. Draw the crowds: tell them how good it is! Good luck!

James Bartholomew

**WARNING** Silver nitrate dust is pretty lethal (recommended maximum level in air is one-fiftieth that of potassium cyanide). Dissolved in water it is less dangerous but should still be treated with care.

Your photographic starting point is a negative the same size as the final print. It should have a complete range of tones but a much higher contrast than for bromide paper. (If using a large format camera, try doubling the normal development time as a starting point for experiments.) I make all my negatives from normal 35mm negatives, by enlarging them onto a suitable graphic art film.

## PRINTING

You need:

- Silver nitrate, 10g
  - sodium or potassium citrate 25g (or 1 oz)
  - ammonium chloride 25g (or 1 oz) (Silverprint (01-620 9844) stock these - cost around £7)
  - distilled or purified water
  - watercolour paper, 300 gsm (Bockingford or Rowney Georgian etc) with either a 'not' or 'hot' surface.
  - a brush, preferably with long bristles. About 2cm wide but fairly thin is best. I use a Whistler Series 40 No. 20, pure setola (pure hogshair?), which I think is a lacquer brush.
  - Printing frame (Paterson)
  - ProProof or just a couple of sheets of glass and two foldback clips.)
- There are also some obvious things (rubber gloves, measures etc.)

Put 70cm purified water in a small beaker. Open the 10g packet of silver nitrate (wearing rubber gloves) and tip it gently into the water. Stir to dissolve, store in brown glass bottle labelled SILVER SOLUTION.

Weigh out approximately 25 g (1 oz kitchen scales are accurate enough) of each of the potassium citrate and ammonium chloride and add to about 1000cm of purified water, stir to dissolve. Label this SALT SOLUTION.

Tear paper to size required (several inches larger than image size). Put in tray containing salting solution for 30 seconds to

a minute. Make sure both sides are totally wetted. Hang to dry.

Mark the negative area on the paper. From now on, work in a well ventilated area away from direct sun, strong daylight or fluorescent lights. Wearing gloves, brush silver solution onto this area to give an even coating. Dry using a hairdryer. Fix the negative in place with clear sellotape at one end and expose in the contact frame to bright sunlight for 10-30 mins. Inspect occasionally and continue until highlight detail is slightly too dark.

Wash for 5-10 mins, then fix (any normal fixer), finally wash for an hour and hang to dry.

Peter Marshall

## Old processes, new work

FrameWork's latest show, *Old Processes... New Work*, had its first outing at Spelthorne College, Ashford, Middlesex from 20 Feb. to 18 March. The show, conceived as a contribution to the current celebrations of the 150th anniversary of photography (only 13 years then we can start celebrating 200), with work by Carol Hudson, Terry King and Peter Marshall, attracted considerable local interest. Its 27 prints included work using the salted paper process (just like W.H. F. Talbot did it, except these are rather better), albumen and albumen/arrowroot prints, cyanotypes, kallitypes, gum bichromate, bromoil and screen prints. Most interesting was the way that these works seemed to appeal to a wider public than conventionally printed photographs.

The show is available for a fairly nominal (and negotiable) fee to anyone with around 50ft of wall to fill - please contact Peter Marshall (0784 456474). We are hoping it may show in a couple of other places later this year.



# The experience itself

The following statement was often distributed by Raymond Moore at his workshops both to explain his view of photography and to stimulate thought and discussion on the part of students. However, he took credit only for the words 'photograph', 'Photography' and 'photographer' which he substituted for the words 'poem', 'poetry' and 'poet' in the original statement written by poet, Philip Larkin.

"I find it hard to give any abstract views on photography and its present condition as I find theorizing on the subject no help to me as a photographer. In fact it would be true to say that I make a point of not knowing what a photograph is or how to read a photograph or about the function of myth. It is fatal to decide, intellectually, what a good photograph is because you are then in honour bound to try to make it, instead of the photographs that only you can make.

I take photographs to preserve things I have seen/thought/felt (if I may so indicate a composite and complex experience) both for myself and for others, though I feel that my prime responsibility is to the experience itself, which I am trying to keep from oblivion for its own sake. Why I should do this I have no idea, but I think the impulse to preserve lies at the bottom of all art. Generally my photographs are related therefore, to my own personal life, but by no means always.

As a guiding principal I believe that every photograph must be its own sole freshly created universe, and therefore have no belief in "tradition" or common myth-kitty or casual allusions in photographs to other photographers or photographs, which last I find unpleasantly like the talk of visual understrappers letting you see they know the right people. A photographer's only guide is his own judgement; if that is defective, his photographs will be defective, but he had still better judge for himself than listen to anyone else. Of the contemporary scene I can only say that there are not enough photographs taken according to my ideas, but then if there were I should have less incentive to photograph myself."

## The grey generation

Three photographers with recent exhibitions show that contemporary British photography is not only about colour realism. Hannah Collins, Craigie Horsfield and Mari Mahr all currently work in grey. There is an overwhelming monochrome, sometimes exaggerated by the large size of the images, in which their subject matter is devoid of definite illumination and the severity of the image quality has an essential expressive function.

These three artists share other interests. All are primarily concerned not with the real world but with their personal and emotional response to it. All three photographers pursue memories and dreams; all are contemplative, world weary, uncertain; all look for outward signs to inner feelings.

Hannah Collins, whose work was recently shown at the ICA, makes huge hanging paper works of dim interiors and softly lit furniture, drapes, objects, or a solitary actor. They generate a "melancholy sensibility" and create "metaphors for a human condition, existential and economical" (ICA notes).

Craigie Horsfield's pictures shown at the Showroom in Bethnal Green are variously portraits, felled trees or derelict buildings from Eastern Europe or East London. Most of the original photographs are ten years old, brought together now with new personal insight and printed large, matt and drear, with isolated artificially lit relief.

Mari Mahr on show during March at the Photographers Gallery, assembles scenes and signs to create fragments of memory from travel and personal experience. Using flat light and soft printing on very matt "art" paper the images are dominated by mid greys.

Grey does not mean dull - Mahr's pictures in particular are quite beautiful. But grey - an

indeterminate light, a compressed range of tones - suggest mystery, stillness, loss of time - the lack of a definite light source indicates a lack of external enlightenment or direction, leaving only an inner light generated by the image itself.

Writing about the "cerebral greyness" of Michael Schmidt and German photography, Lewis Baltz offers a general insight into no-light (Creative Camera 2/89) in which he suggests that in conceptual work such as Schmidt's, "form and essence reign over the false and transitory world of appearances" and that "photographs with these sombre and lightless tonalities seem automatically more serious, more disciplined, more German." Schmidt's remarkable photography is his own and while quite different from Mahr's and Collins' stagings bears a relationship in feel and Central European origins to Horsfield's. But this critique offers insight into the visual quality of the work of all three.

The recent work of these photographers offers a reflective search for meaning which stands as a counter vision to the hyper-realities of new colour work of other British artists.

Roger Estop

## Whats yours called?

Observations from two women studying photography at Richmond Technical College, after conversation including comparison of equipment (I'll show you mine if you show me yours). The setting is Kew Green in January:

First woman: "My husband doesn't like my obsession with photography: he says with me it's a disease, like some tapeworm always needing to be fed."

Second woman (French?): My camera is like an energetic dog: it takes me on long, long walks and ends up showing me things I never thought I'd see."

James Bartholomew

# Comments on the comments

People who have exhibited work alongside a comments book may be able to identify with the present writer who recently had a small show at Camden Arts Centre. The show was generally well received but the comments book contained some stark revelations previously unknown to the photographer - such as, 'self-indulgent', 'boring', 'simple ideas', 'O level grade 4', 'would benefit from reading *Amateur Photographer*', and so on. This, of course, was more than balanced by pleasing comments among which was 'I'm from Russia: we never see anything like this', which I am not sure how to take!

Of course sometimes home truths bluntly told are necessary but the authority of such criticism has always to be assessed by its source of origin and particularly by the criteria applied. For instance, the criteria of a local camera club judge may be quite inappropriate for netting the nuances of expressive work concerning perceptions of sun-filled land-scapes (with attempted visual questioning of the substantiality of substance and the absoluteness of conceptual knowledge) - perhaps a task too difficult for photography.

To some people, the use of differential focus might seem too 'simple', and yet differential focus is a photographic option rather than a gimmick and simple ideas are generally best. The important thing is to have an intention; so often A levels turn out to be technical exercises without serious intent. The GCE grader here obviously cannot tell the wood from the trees.

Communication is undoubtedly a problem and the problem can lie either with the maker or the viewer, or with both parties. Quite often a complete misconception arises. For instance, I was criticised for starting with a concept and making pictures to fit it, when in fact I started with images and evolved the idea of what it meant to me. A potential communication problem then arises when something has to be said about the images, even if only for publicity purposes...

Finally, as to 'self-indulgent' and 'should read AP', these are total misreadings. To express one's own voice as an independent in fact involves sacrifice; and yet it is a vocation vital to one's life-meaning. As to *Amateur Photographer*, it is largely limited in scope by a product-oriented vision. People who

are confined within such a vision will have no conception of what LIP is about and why it came into existence - precisely to provide a forum and space for a wider vision of photography involved with personal work.

Incidentally one writer in the comments book said 'Ignore the rabble and carry on with the work'. This person surely speaks to us all!

William Bishop

## Things change

When I hear how photographs change things, I reach for my pen. Do they really? Really? So for instance, you care about the role of women? Fine, get a grant, take the snaps, frame them, put them up in a nice white room, looked at by nice white people who won't throw stones. Why not, for instance suggest that if the world's first plural Grandmother can do it so can anybody, regardless of gender or political stance if they are prepared to behave like her? But it might really change things in ways which you don't like.

You care about the environment? Well then, work out how many acres of grass are needed to feed the animals that make the gelatin that coat the film and paper. And then find the effects of the chemicals you use. Still want to take photographs?

The significant moments of history. The Ciba on the Mount: Mein Kamera: "F2 Brute": "We shall snap them on the beaches..." and so on.

Photographs record what was in front of the camera, no more. Perhaps we could get used to it.

David Malarkey

# Agfa's orchids

February 15, 1989

Mr. Gustav Ahrens  
Managing Director  
Agfa-Gevaert, Ltd.  
27 Great West Road  
Brentford TW8 9AX

Dear Mr. Ahrens:

As you may recall, I spoke with you at the opening of the V&A exhibition "Photography Now" concerning my problem with spitting Record Rapid paper. Following our conversation I met Peter Goldfield, head of Photographers at Duckspool, who very kindly explained his successful method of toning. I think my problems are solved, but I thank you for your interest.

Unfortunately, Peter Goldfield also mentioned that Agfa-Gevaert has had to withdraw support for the bursaries for Duckspool workshops due to economic realities. I can accept, regretfully, as a fact of life that when choices are made, money will be spent on sponsorship of such ambitious and well-publicised programs as the V&A exhibition and that lower profile endeavors inevitably suffer. However, as I was leaving the exhibition and was handed a lovely Valentine's Day orchid, compliments of Agfa-Gevaert, I was suddenly struck by the awful irony of the fact that money was available for a hundred (or more) orchids, but not for a worthwhile (and longer lived) photographic bursaries scheme.

As one who has benefitted from workshops at Duckspool and who knows Peter Goldfield as a dedicated and talented photographer and teacher, I am saddened to think that my orchid represents decreased possibilities for others to benefit from time spent at Duckspool in the pursuit of excellence in the medium. I am afraid that as so often seems to happen in Britain today commercialism and PR have been substituted for support of quality. I would hope that the Public Relations Department at Agfa-Gevaert might be persuaded to reconsider their priorities.

Sincerely yours,

Virginia Khuri

To date there has been no response from Agfa. Perhaps a few more letters to Mr. Ahrens would help...

# Passive lumps

Some comments on Sue Packer's Photographs of Babies, Photographers' Gallery, October 88

It is a sad reflection on the culture in which the Photographers' Gallery functions that Sue Packer's photographs have not caused general outrage. The culture of 'independent photography' is one which pays a lip-service to the politics of personal relations insofar as this concerns gender roles, but little attention is given to the politics of childhood.

Sue Packer's babies are passive lumps, stuck in the middle of an environment like stamps in an album. There is no sense of activity or exploration from the babies; they just sit, stand or lie, gazing at the camera. This portrayal of babies reflects and helps perpetuate the most patronising adult views of infancy.

An analogous portrayal of women would not be mounted in such a venue as the Photographers' Gallery without justified protests at such a portrayal on the grounds of its sexism. It is common-sense amongst the culture of 'independent photography' to sneer at the sexist representation of women in the amateur photography magazines, yet to portray babies as passive objects lacking autonomy seems to be acceptable.

A frequent response amongst visitors to the exhibition was to find the photos hysterically funny. That it is not seen as problematical to thus represent babies reflects the absence of any serious politics of childhood in feminist and liberal-lefty culture.

That the sensibility expressed in Sue Packer's exhibition is not peculiar to it can be seen by considering Gina Glover's "Mother of Sons" in Creative Camera No. 6 1988. She writes that in her photographs:

I have tried to explore the evolution of the mother-son relationship during the turbulent teenage years...we are walking on a tightrope between controlling our children's behaviour, or what we consider no doubt to be in their best interests and encouraging them to take responsibility for their own lives...

In all this it is just taken for granted that teenhood is difficult and traumatic. This would be an

expected attitude in, for example Woman's Own. But Creative Camera presents itself as...well if not radical, radicalish...anti-racist, anti-sexist and so on. Imagine the response if anything analogous to these comments was written by a man about relations with women:

We tread a fine line between encouraging a woman to be a proper housewife and mother and on the other hand encouraging her to have a mind of her own and not just be a domestic robot.

Actually, of course, we could not imagine the response because it is unimaginable that such a piece would be printed in Creative Camera or any publication sharing its values.

One of the factors which has inhibited an effective resistance to Thatcherism's educational reforms (rather, 'educational' 'reforms') has been the absence of a coherent and articulated system of values concerning childhood, parenting and education. A small step towards remedying this deficiency would be the repudiation of such images as Packer's as strongly as if they were sexist or racist.

David Murray

# Two truths

"Eye Witness" and "Sun Drawings"

Two recent exhibitions at the Camden Arts Centre serve to illustrate the two ends of the spectrum of photographic practice. The first and largest is called "Eye Witness" and celebrates 30 years of world press photography. The other, smaller and occupying the entrance corridor is called "Sun Drawings", a group of photographs by LIP member, William Bishop.

In the first exhibition the camera is used to document external reality to inform the public, to display the "truth" about the world in which we live, and what it shows is over-whelmingly tragic. One large room contains 30 years of news photographs of brutality, oppression, war, earthquake, famine, flood, a year by year catalogue of human suffering from disaster, natural and manmade. While there are a few images containing "light relief" and "human interest", the lasting impression is one of horror at the hopelessness of the human condition. The messages or meanings contained in these photographs are immediately accessible; individually they may be useful as a "call to action", but in this collective display they seem more like a kick in the gut which may leave one feeling paralyzed.

And then we come to the "Sun drawings". At the other photographic extreme, these photographs do not document anything, not even their subject, nature, and they are not at all immediately accessible. Rather, they invite contemplation and entry into another realm of the imagination with fleeting glimpses of things not known, only sensed in the play of light and shadow. They are like a gaze, unfocused except for specifics of a branch, a leaf, tree bark... and they acknowledge mystery and the relevance of a search for the presence of a deeper reality beyond the gaze.

Here, in one space, we have fine examples of two approaches to photographic "truth". One is external, one internal. One documents the often dark truths of 20th century existence, the other seeks spiritual truths revealed by light in nature. Both are equally valid uses of the medium of photography.

Virginia Khuri





# First impressions

"The First Year at School"

Marketa Luskacova

Bethnal green Museum of Childhood  
(with Channel 4)

## Now and then

'Photography Now' on the Run

(the queues in the ace caff are enormous)

Rushed in, didn't pay, dashed round. Glad to see that someone in the Art Department has noticed advertising. It has everything the Social Engineers want: relevance, contempt for materials, generous funding, subversion and deconstruction.

Didn't expect to be impressed by the Brown Sisters. Each picture is pretty dull, (unless you're a convert) but the series! This attitude to recording people starts to deserve the name of portrait. But please, please, nobody do it again.

Really responded to 'Raven'. Went back. You may hate it. Purely personal.

Jolly pretty little things from New Zealand. Silly titles.

The Oval Court. Did you know the balls are covered with REAL gold leaf? Well well. All I can think of is the problem of balancing, naked, with various objects on top of a live zerox machine. Sorry Helen. Other thoughts predictable but unprintable.

Books! Great. Crowded. Couldn't get near. And did you know that Lee Friedlander is twice as good as anybody else in the whole world? Did you know they have a lot of leaves in Japan? Or that people work!

And a video. Gotta keep up with Modern Times.

Salgado: all been said already. I agree. Can't believe it, not even now.

And then they throw you out. Didn't see the Giant Poloids at all.

David Malarkey

Marketa Luskacova gives photography a good name. She is a solid picture maker who understands her eye and her camera in the best tradition of straight photography. She is an excellent documentary photographer who makes no disguise of her involvement and intimacy with the subject matter. She has assembled a large and accessible exhibition of perceptive pictures characterised by an assured approach, great spontaneity and composition. Children are a familiar subject for this photographer after a major project and a prize in the GLC competition a few years ago. She likes children.

Luskacova chose a variety of primary schools across Britain ranging from state schools in Belfast, Liverpool, Birmingham, to a private school in Blackheath, Ilford Jewish School, a Catholic school in Kensington, and photographed five year olds. While alluding to the different school environments she does not make overt statements about resource problems, staff shortages, teacher/parent relationships. The project is about children and their universal appeal, innocence, vitality. Our hope is in the children it says.

The children are pure Posy Simmons - poking noses, falling over, being awkward, crying, laughing. Not much being naughty or rude though.

Marketa Luskacova makes this a personal view by focusing on her own themes which include "Assembly", "the teacher," "work", "religious education", but also "fun", "tired and sad", "lining up and waiting" and most originally - "cardigans" in which childrens' use and abuse of thier woolies is revealed.

The photographs consistently achieve a satisfying composition and graphic quality, using the interrelationships of the children to generate a graphic dynamism. A popular and enjoyable show.

Roger Estop

## Tom's mission

Tom Cooper, in these pages seems to be assuming a status somewhere between Saint Francis and the Ayatollah Khomeini. Perhaps we could deconstruct this icon?

Very short acquaintance with Tom will convince you that (as Ralphie says) he has a mission. Tom's mission is quite clear, quite simple, quite straightforward. He talks.

Eloquently, Photographically, intensively, and very extensively. He also makes photographs. The pictures are taciturn and difficult. Some like them. The young lady from the Guardian who lectured on them at the Serpentine Gallery didn't. I do. You must make up your own mind, if you care to. Liking them is not the point I wish to make.

Tom Cooper is doing what Tom Cooper wants to do. Naturally the arty side of the assembly applauds him, but should the left hand clap too? I believe that, whatever it may think of the actual pictures it should support anyone who stands up for individual vision and practice, who believes in the expression of ideas "one by one", to celebrate individuality for its own sake, whatever the nature of the work. I think I am suggesting that I'm in favour of freedom, and the freedom to be free, but I do hope it doesn't sound like a slogan to you.

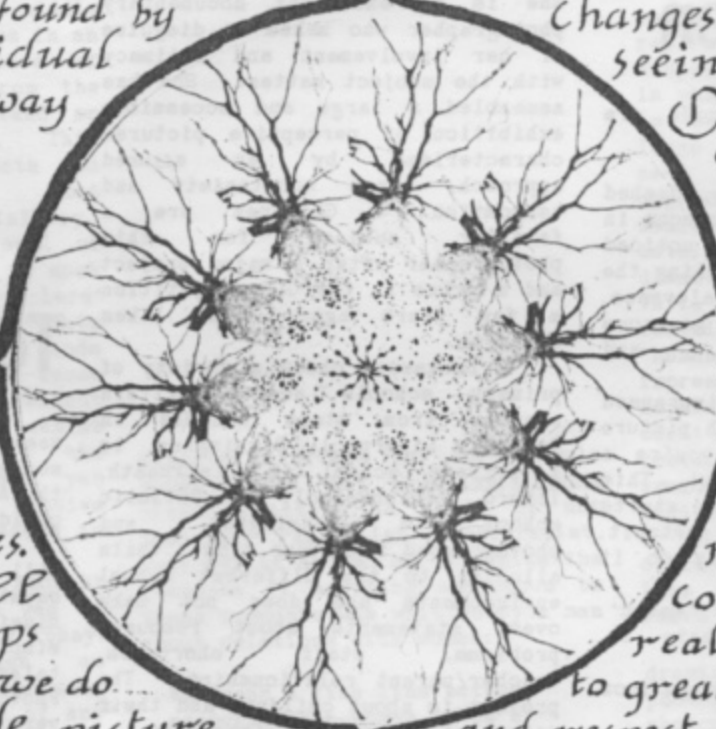
David Malarkey



Our ways of Seeing  
are closely related to the way  
in which we Think. We  
think in BOXES. For

instance the countryside is not,  
as many of us believe, made up  
of individual Trees, Plants and  
Animals. Primarily it should  
be seen as a complex Web of  
Relationships between  
apparent parts.

Knowledge and understanding  
cannot be truly found by  
studying individual  
objects. This way  
of thinking  
Denies the  
Whole. We  
are trapped  
in a world



independent.  
We cannot see  
the woods  
between the trees.  
We do not SEE  
the relationships  
between things, we do  
not see the Whole picture,  
our vision being Narrow and  
beamlike. We have no  
conception of the consequences of  
this way of seeing and thinking.  
The world is in a state of crises  
~ Violence, Greed, Poverty. The  
ever more rapid destruction  
of our Mother Earth caused  
by the economic and material  
Cancer of Capitalism.  
We are living a life of Estrang-  
~ment from ourselves, each other,  
and the Earth ~ our  
nurturing Mother, our only

made up of Parts.  
Photographers present a  
neatly framed and selected part  
of our perceptible environment to  
the viewer. This isolating of  
objects from their environment is  
especially true of press photography  
unwanted detail is cropped until  
only Fragments are left.

Most photographers take images  
which all see reality in the  
same way, often following the  
uncreative conventional rules

which seem to distain,  
Changes, new ways of  
seeing and representing.

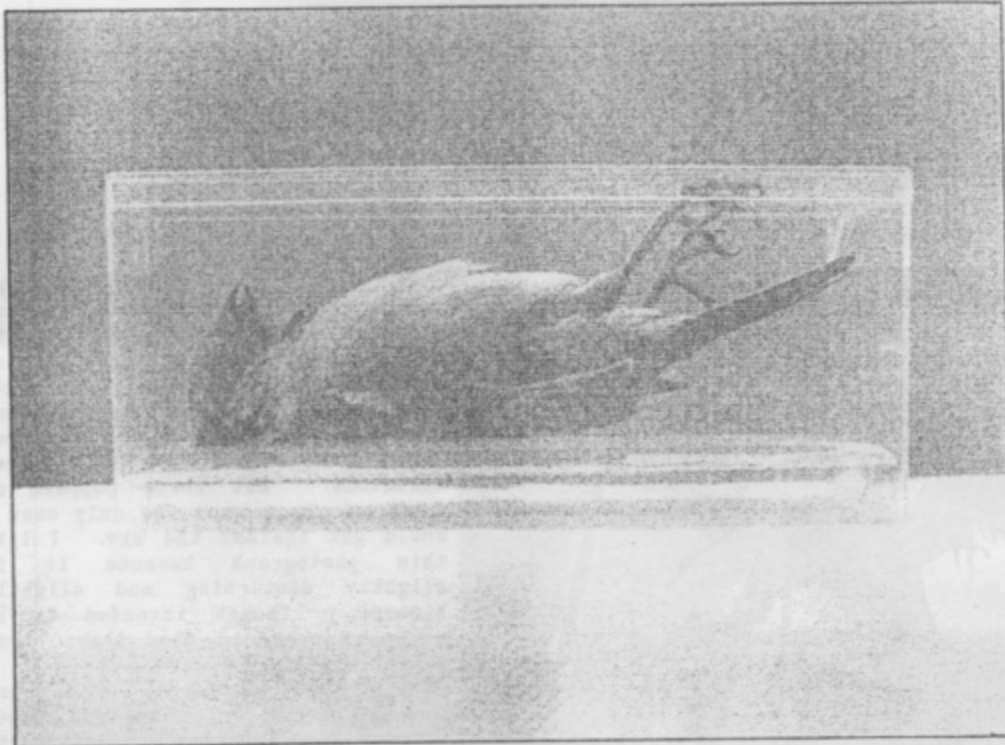
Our gaze is  
concentrated  
onto parts,  
fragments,  
disconnected  
isolated

life  
support system.  
It is time to find  
new ways of  
conceptualising  
reality which lead  
to greater understanding  
and respect. Ways that do  
not dissect but use our  
communication mediums to  
show a more holistic picture, to  
reveal Processes, Relationships  
and Consequences, to open  
ourselves to ways of seeing  
different from our present  
one. Could we not rid  
ourselves of our Fragmentary,  
Self centred view of the  
World. Then we might  
realise that Scientific Materi-  
~alism is a dangerous and  
outmoded Paradigm for the 20<sup>th</sup>

# LIP Work

The following pages are devoted to work currently being produced by LIP members. The purpose is to present ideas and approaches to photography amongst members, to communicate intentions and stimulate the readers, rather than simply to exhibit a number of poorly reproduced images out of context.

Future issues of LIP Service will continue to present work in this way, and all members are invited to submit an image with some background information to illustrate your interests and aims.



From a series which deals with, amongst other things, death (a topical subject amongst photographers these days). For the past three or four years I have been collecting these small victims of road accidents and photographing them before burying them in my garden. I don't really know why I do it but think it has something to do with stillness, time and the immortality a photograph seems to convey.

Carol Hudson

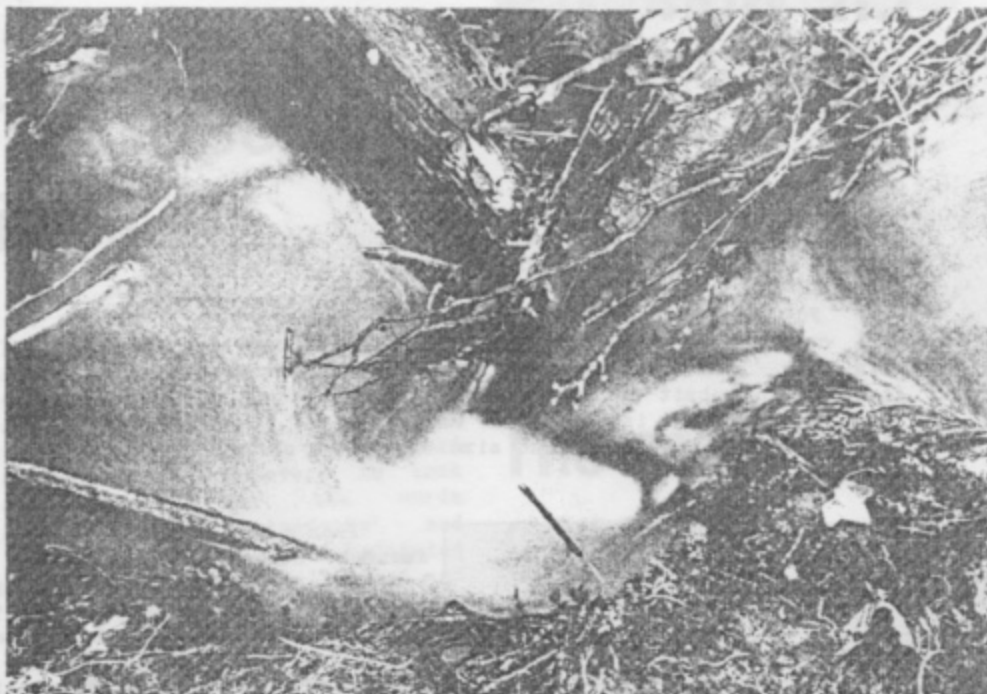


An image is symbolic when it implies something more than its obvious meaning: I use symbolism to represent concepts that lie beyond the grasp of Reason.

I frequently absorb conscious events through my camera lens (while in a subconscious state), filtered through layers of life experiences. I am aware at the instant of picture making of a consummate feeling and that moment of intuition leads to a later realisation or analysis of what must have happened during the decisive moment.

It is valuable for my further understanding to keep my images close by for a maturation period during which I perceive my statement. Usually trees, rocks or landscapes become my medium of expression, through which I lift my vision from the subconscious into the conscious.

Jane Reese



The main section of my work has primarily been concerned with the exploration of a stretch of stream running through a woods near Maidstone. The photographs are a study of natural and unnatural forces within this environment; observations of light, movement, form and the passage of time.

From April 1st - 22nd I will be having a joint exhibition with Amanda Randall, a sculptor, at the Maidstone Library Gallery. St. Faiths Street, Maidstone, Kent. The title is "Natural Forces". Opening hours are Mon. - Fri. 9:30 a.m. - 7:00 p.m. Sat. 9:30 a.m. - 5:00 p.m.

Tony Richardson



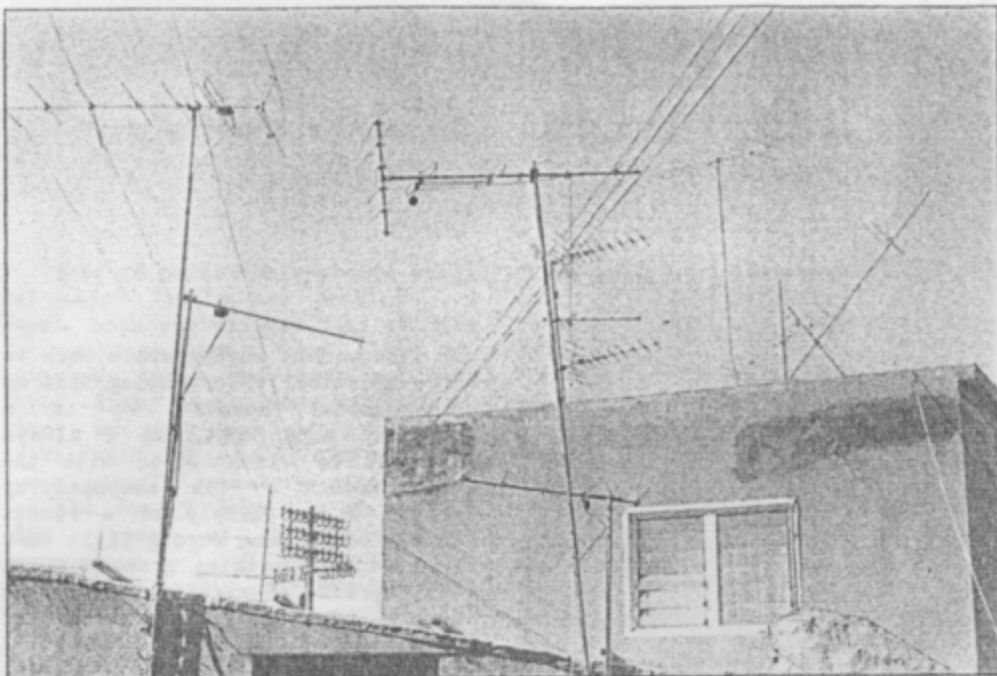
I took this photograph (originally in colour) in Covent Garden Piazza. The bird puppets were made by Emergency Exit Theatre Group as part of an Easter show. There were some other astonishing creations, principally a unicorn and human skeletons astride horse skeletons. But these puppets of doves of peace were the only ones I could get against the sky. I like this photograph because it is slightly disturbing and slightly bizarre. Though intended to be doves of peace, I find these birds rather sinister.

I began photography ten years ago going out on Hampstead Heath with my camera taking photographs to calm myself down and to take my mind off domestic problems at home. After quite a time, people saw them and said 'Why don't you make them into posters for people to meditate by (or meditate to)?' That's just a grander way of saying 'Ooh, I could look at that for hours'. What underlies this statement is that the viewer can derive a renewal of inner peace and harmony through contemplation of the natural landscape for example by looking at a photograph of a landscape which evokes a spirit of contemplation. I do want to stress that meditation is not a means of avoiding one's difficulties - quite the opposite! By stepping into a "quiet space", one gathers strength to tackle whatever problems life brings with renewed vigour!

Sounds rather seriously spiritual stuff? Well, I suppose presenting photographs like that of the Bird Puppets which ruffle the viewer, stops me getting too serious about meditation or "the work"!

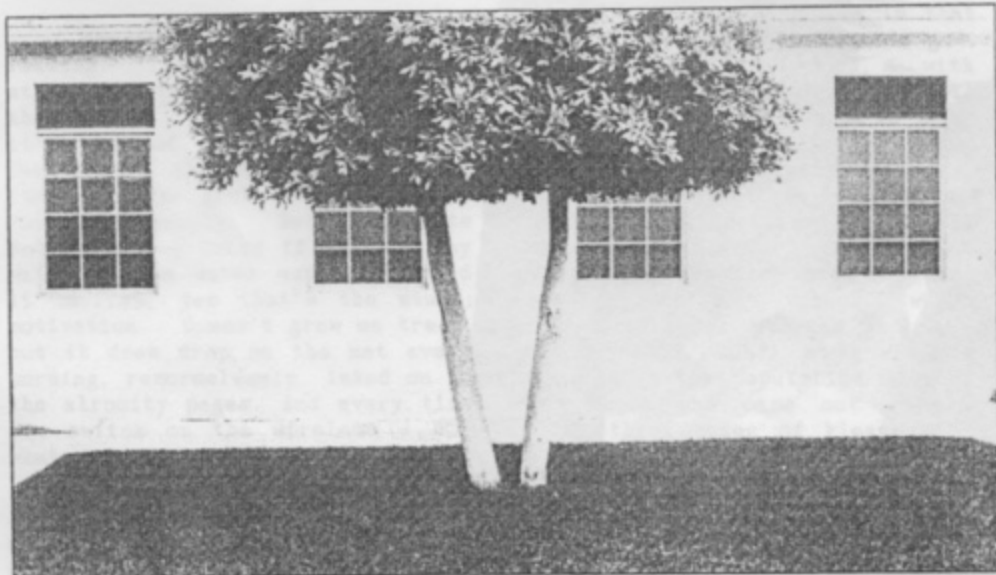
Beth Shaw





From a series taken in Gibraltar using overcrowding in the blocks of flats as a theme. The aeriels mirrored the cramped conditions of the flats as if they were all reaching skywards to space, space for sound - the incoming waves of sounds from other spaces, other countries, other people. I was fascinated also in the long lines of washing from every vantage point which gave the feeling of crowdedness.

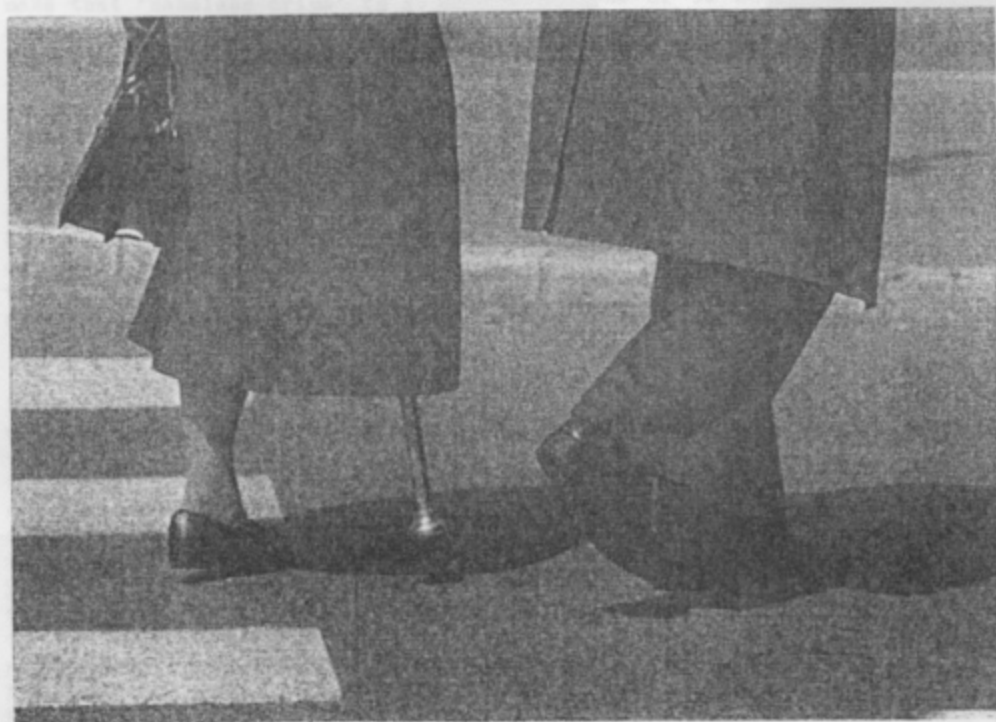
Peter Baldwin



Southern California

My photographs are mainly responses to visual stimulus, almost irrespective of subject. There is probably a strong design element. Such work is thematically weak and depends on stylistic features for its coherence.

Robin Williams



Somewhere between art and usefulness I wave a small white flag.

David Malarkey

Colin's Cactus  
5x4 negative, Cyanotype print

My independent photographic work is more spiritually tormenting than my professional because it is a constant experiment and I always seem to be dissatisfied with the end product. The accompanying image is an example of a recent intention to make strong light work to produce something graphic which will print powerfully using the high contrast behaviour of cyanotype. As usual, I am still dissatisfied and still experimenting.

Andra Nelki





# Twenty-seven and a half

NOT VERY

GOOD REASONS FOR DOING ABSOLUTELY

NOTHING AT ALL EVER AGAIN

What to point the wretched thing at next? That's the problem. I mean, once you've done dead animals and garbage that's just about it, really. Under the piano and wait till they sound the All Clear. Time to grow out of it, then? ('What did you want to be when you were young? 'Somewhere else') Pull on the Zone 5 Rohans - de rigueur for those of a landscapist persuasion - and head for the hills, the cosmic undergrowth? Mark time with a little revisionist formalism? Touch of under exposure some of these bright winter days and Ralph's your uncle. Nah, who needs it.

Forget the camera, then. Try reading. Seem to have the attention span of a boiled gerbil these days - note with interest it's one of the symptoms of a fashionable disease. Must be all the E in the grub. Something in the water supply. But then quite soon we'll be lucky if there's any water in the water supply. Could it be...ah, yes that's the stuff; motivation. Doesn't grow on trees, but it does drop on the mat every morning, remorselessly inked on to the atrocity pages. And every time you switch on the wireless - NOW what are the buggers up to?

Hang on though, there's another dodgy genre to feed to the geese before we can proceed: 'scene of the crime' photography. Better make that 'nameless crime' to avoid a) closing off interpretation and b) having to answer awkward questions just when you'd poured yourself a large gin and were looking forward to a quiet wallow in the Aesthetic. For the crimes all have names, as do the criminals who perpetrate them daily in boardroom and bourse, clubroom and corridor, and who ensure we're all tainted with the corporate guilt by selling us shares in the heist.

Besides, Herr Benjamin's injunction to photographers - that we point the finger and name names - found plenty of takers amongst the reporters but the 'Don't hassle me I'm an Artist' brigade would still sell their grannies for a trick of the light. The FSA project stands alone as perhaps the only body of photographic work to go beyond being a record of events and become itself a part of history, (the American Century, the Recording Century) but the Dust Bowl goes down as a natural

disaster rather than a human cock-up on an epic and to say the least cautionary scale. And Migrant Mother is discussed as 'composition', spot the third child, ho, ho, and misty-eyed yearning for the hand-held handiness of the Grafflex. The Theme Park Effect: the history of photographs becomes more interesting than the history in photographs.

Two points here, perhaps. It is interesting, the business of doing it, and the rabbit, up to a point. Somewhere to be. And much as some of us resent the time taken up by the mechanics, there is that urgent need to see what we've got. (I recently developed, with curiosity and trepidation, a roll of film that turned out to have been shot about thirty years ago. Not perfect negatives by any means, but all there. The thought of those images remaining latent all that time...) But doesn't it partake of that arch preoccupation with production values which erupted (all the stories had been told by 1963, huh?) at a certain moment when the population divided into those who came out of the movies three boxes of Kleenex the poorer and those who came out whistling the camera angles? And overnight, with warped guitar, hand-held camera and junk-shop typewriter, or just a bulge in the trousers, we were all DOING IT, every one of us auteur and critic and never again mere dumbo punter.

Secondly...where were we? Ah, yes, back to boring old content again, I'm afraid. If the interestingness of the representation diverts too much attention from what's represented how are we going to know where we are, what to believe? (The smart-asses amongst us I mean, we all know THEY'LL believe anything the Murdochs tell them) Why should we believe pictures used to support a text when the text is a predetermined line, the prerogative of the proprietor? So we need another text to validate the pictures that validate the text: 'I solemnly declare that this photograph was taken at 1/125 f8 and is a true film as it happened-fly-on-the-wall-ambulance-chaser-hold-the-front-page likeness of our hero/villain/victim as he waved from the balcony/walked free though we all know he done it/bled to death in the arms of gorgeous

pouting Tracey/Sharon/Dawn who'd just called to read the meter.'

Nah, makes me head hurt. Facts, schmacts. It's a nice juicy IDEA we want to sink the teeth into, spiced up with speculation, ambiguity and allusion. A proposition, an invitation to think. Hate to sound like a Silly Party commercial, thumping the tub for a Middle Way, but to mine the richest seam we have to duck and weave between the peddlers of transparency on the one hand and the high priests of the inscrutable on the other, borrowing from both, to be sure, what's useful; hammering seduction on the anvil of alienation, finding and fabricating, showing and scheming, picking the world up by the trouser turn-ups to shake the last reluctant ha'p'orth of sense out of its grubby and well-guarded pockets. It's when ALL THAT OUT THERE gets boiled up with ALL THIS IN HERE that the shit hits the fan. But we can't hold back, can't paint by numbers. The merchants, the priests and politicians conspire to suggest that thinking is not worth powder and shot. This new P/M/ternalism refuses to house us in a company house but sermonises on the benefits of programming us with the ad hoc orthodoxies of anti-social petulance. If you want to sign up with that lot it means abandoning the hugely complex and responsible tasks of recording, interpreting and questioning upon which at least some of us think we are engaged, and if too many do that then the game will soon be up.

There are rumbles: books are burned, and intelligent and provocative art-work is prosecuted for 'outraging public decency' under an archaic law especially revived for the purpose, and let us not forget those all-pervading forms of censorship and suppression operated by means of inadequate and inappropriate funding. How long now before Art (that bloody word) is circulate in plain wrappers for consumption by consenting adults in private, whilst the endorsed public manifestations of 'culture' conform to the intellectual rigour, the aesthetic complexity and the emotional urgency of a National Trust Tea Towel?

If it's fine tomorrow I might even go and look for something to photograph...

Root Cartwright



## Place dates

To mark the 150th birthday of photography the Photographers' Place, Derbyshire has two innovations amongst its usual fayre of photography workshops this season. One is the unveiling of the first new monochrome photographic process since the turn of the century, and the other is a unique collaboration between The Place and a college of higher education.

Mike Ware will be showing his new exquisite gold prints and England's premier photographic arts department at Derbyshire College of Higher Education will host three workshops enabling participants to use the department's marvellous darkroom and studio facilities. The government's new Education Bill is forcing colleges to seek new ways of generating income and DCHE are doing this with its photography department in this anniversary year.

Among those teaching and lecturing for The Place this year will be John Blakemore, Lewis Baltz, Thomas Cooper, Fay Godwin, Eamonn McCabe, Jo Spence, Richard Sadler, Martin Parr, and Roger Taylor.

**MAKING BETTER PRINTS** with Peter Goldfield & Mick Williamson (14-16 April)

**A WEEKEND** with Thomas Cooper & Roger Taylor (28-30 April)

**ALTERNATIVES TO SILVER** with Mike Ware (27-29 May)

**AN AMERICAN'S VIEW** with Lewis Baltz (to be fixed)

**DERBY SUMMER SCHOOL:**

**LANDSCAPE & FINE PRINTING** with John Blakemore

**HUMAN FORM & STUDIO LIGHTING** with Richard Sadler

**WORKING IN COLOUR** with Martin Morley & Simon James (24-29 July)

**THE PEAK LANDSCAPE** with Fay Godwin & Paul Hill (17-22 August)

**THE NEXT STEP** with Paul Hill, Michael Harper, Peter Cattrell, Greg Lucas (2-8 September)

**PHOTOGRAPHY AND AUTOBIOGRAPHY** with Jo Spence & Joan Solomon (6-8 October)

Fees from £80

For further details send stamped addressed envelope to Angela and Paul Hill, The Photographers' Place, Bradbourne, Nr. Ashbourne, Derbyshire DE6 1PB. Phone: 0335255 392

## Ducks dates

The following workshops are scheduled at Photographers at Duckspool, Broomfield, Quantock Hills, Somerset TA5 2EG (tel. Kingston St. Mary (082345) 305.

March 23 to 26th - John Blakemore  
**FRAMED** - Beauty in Contemporary Photography.

April 7th to 10th - Peter Goldfield  
**What are You Trying To Do?** - from techniques to the fine print

April 21st to 23rd - Paul Hill  
**Putting Things in Order** - sequencing in photography

April 26th to May 1st - John Goto  
**Lines to Landscape** - Mixed media masterclass.

May 12th to 17th - Peter Goldfield and Mick Williamson  
**The Next Step** - Photography's potential explored.

May 26th to 29th - Peter Fraser  
**From Looking to Seeing** - everyday colour

June 9th to 14th - Fay Godwin and Peter Goldfield - **A Fineness of Light** - landscape masterclass.

June 23rd to 26th - Pradip Malde  
**More Beautiful Than Silver?** - Platinum Masterclass

July 7th to 10th - Pradip Malde  
**Platinum Revisited** - introduction/refresher course

August 18th to 21st - Peter Turner  
**1/125 at fill** - What makes a good photograph?

October 20th to 23rd - John Blakemore  
**The Expressive Print** - darkroom weekend.

## Conference

The 1989 National Photography conference will be held Newcastle upon Tyne on July 21 22nd and 23rd at the Civic Centre. The National Photography Conference is a biennial event for independent photography sector.

The focus for the 1989 National Photography Conference is the work of photographers and photography organisations in our 'Enterprise Culture'. The conference will look at the current economic climate for independent photographers and photography organisations, the possible impacts of new technologies in image production and distribution and effects of the current economic and cultural climate on challenging and progressive independent photographic work.

Speakers are being invited from America, Europe and Britain. The conference aims to set a photographic agenda for the coming two years and to prove the strength and vitality of our photographic culture. There will be a series of special events and exhibitions in Newcastle and North East coincide with the conference.

Those interested in attending the conference should write to Sara Vorrall, conference co-ordinator c/o projects UK, 1 Black Swan Court, Westgate Road, Newcastle upon Tyne, NE1 1SG.

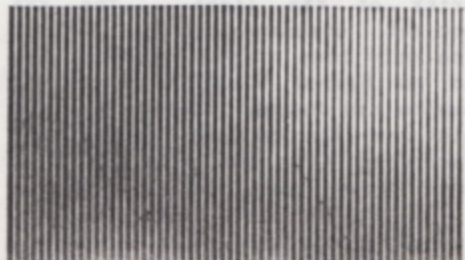
## Tips

**STRANGE OBJECTS** obscuring the subject may be:  
Your finger or thumb (pink)  
Part of the camera case or wrist strap (black)

from Haminex Pocket 110 instruction book.

**THE SUBJECT IS IN FOCUS WHEN THE IMAGE IS NOT FUZZY**

From the instruction book for the Canon EOS.





# L I P S E R V I C E

P H O T O G R A P H Y

No 5

## LIP so far - and what next?

Perhaps this is the time to step back and try to assess what London Independent Photography has achieved since its inauguration approximately 18 months ago, and see how this compares with original aspirations.

I think we can be proud of being a group which has encouraged the individual pursuit of excellence in the medium by the sharing of skills and ideas rather than by competition. We don't always agree on our approaches to photography, but variety of opinion and practice is the spice of life, and we are certainly united by a seriousness of purpose.

Speaking personally and practically we have achieved both more and less than anticipated. I had not for instance expected LIP to have by now a paid up membership of 105 - and this number is still growing. On the other hand it is a shame that we no longer have the association with the Photographers' Gallery with which we started. Another disappointment has been the attendances at the St. Martins evenings. A few have attended regularly and initiated some lively discussions, but not many members have taken advantage of the use we have of the premises. This may of course be because the hours are not convenient for very many.

Achievements have included a staple diet of workshops, Blu-tack exhibitions and critique sessions, plus a lively quarterly newsletter - LIP Service - edited by Roger Estop. Of the regular events the workshops and Blu-tack shows have been very successful. The Photo Co-op has proved a convenient and very pleasant venue for the workshops and we have been lucky that people like John Blakemore, Paul Hill and Martin Parr have been happy to make journeys from quite far afield on our behalf. The Blu-tacks have provided a useful platform for the exchange of ideas and to air any recent work in a very informal atmosphere.

But where do we go from here? Are we serving the needs of the membership? How can members be

encouraged to become more involved? At present all work is undertaken voluntarily by a few committee members.

Financially we do not have the standing which would allow us to open premises providing darkroom space and meeting areas etc. We have looked for some help from the Greater London Arts Council and from the photographic suppliers but with no success so far. Hopefully the forthcoming exhibition at the Mermaid Theatre Gallery will raise the group's profile and in turn open some doors. It would certainly be nice to be able to produce a well printed newsletter.

In the meantime we are getting by on membership subscription and have a small bank balance which covers essentials such as photocopying, phone calls and stamps.

We can continue to get by until such time as some funding is forthcoming...or we can expand our activities. It will depend on you, the members. We are ready to throw the hat into the ring...

Shall we:

- 1) Find alternative venues (such as theatre foyers, wine bars, pubs, banks etc.) where small exhibitions could be mounted?
- 2) Provide lists of such venues in different parts of London giving details such as cost, opening times and so on?
- 3) Initiate a print-hire scheme? This would involve keeping members' work on slides for viewing by potential clients and publicising the scheme.
- 4) Print and market LIP greeting cards?
- 5) Organise meetings of sub groups which could be either geographically or interest based? (Up-dated membership lists are available from me.)

Any other ideas?

Please contact me (01-847 5989) if you would like to volunteer your help in any way, or have any ideas to offer.

Janet Hall

